4.

1909

THE

TALBOT J. TAYLOR COLLECTION

TALBOT HOUSE

4

FIFTH AVENUE ART GALLERIES

546 FIFTH AVENUE, CORNER FORTY-FIFTH ST.

SILO BUILDING

JAS. P. SILO, - - - - - AUCTIONEER.

THE TALBOT J. TAYLOR

COLLECTION

BY ORDER OF

MRS. JESSICA KEENE TAYLOR

French, English and Flemish Furniture

OF THE

15th, 16th, 17th and 18th, CENTURIES

French and Spanish Gothic and Rennaissance Wood Carvings and other examples of the Decorative Art

TO BE SOLD AT UNRESTRICTED SALE

AT AUCTION

THURSDAY, FRIDAY AND SATURDAY

January 28th, 29th and 30th, 1909

AT THREE O'CLOCK EACH DAY.

23

THE ALEXANDER PRESS,
114-116 West 27th Street,
New York.

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and re-sold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money *if required,* in default of which the lot or lots so purchased to be immediately put up again and re-sold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

4. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the sale; The Fifth Avenue Art Galleries not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

5. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency, if any, attending such re-sale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale if he thinks fit.

THE FIFTH AVENUE ART GALLERIES are in no ways responsible for the charges or manner of delivery of goods purchased at their sale.

JAS. P. SILO, Auctioneer.

THE DRAWING ROOM

CATALOGUE

FIRST DAY'S SALE

THURSDAY, JANUARY 28TH, 1909,

at 3:30 o'clock P. M.

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1 — TABOURETTE, modern Italian, walnut, ivory inlaid

2 — ARM CHAIR, modern Italian, walnut, ivory inlaid

3 — TABLE, modern Italian, walnut, ebony and ivory inlaid

4 — DESK, to match

5 — DESK CHAIR, modern Italian, walnut, ivory inlaid

6 — WARMING PAN, old English, brass

7 — OLD BRASS COOKING UTENSIL

8 — OLD BRASS SAUCEPAN

9 — OLD BRASS KETTLE

10 — WARMING PAN, old English

11 — COFFEE MILL, French, 18th Century, carved beech

12 — SAVANAROLLA CHAIR, modern Italian, walnut, ivory inlaid

13 — CHASUBLE, Italian, early 17th Century, light green brocade

14 — COFFRET, Dutch, 17th Century, wood with painted decorations

15 — ARM CHAIR, Russian, early 18th Century, carved and enamelled wood, with loose cushion

16 — ETAGERE, Italian, 17th Century, carved and gilded wood, back of old brocade

17 — BOOK STAND, period Louis Quinze, oak, cabriolet legs

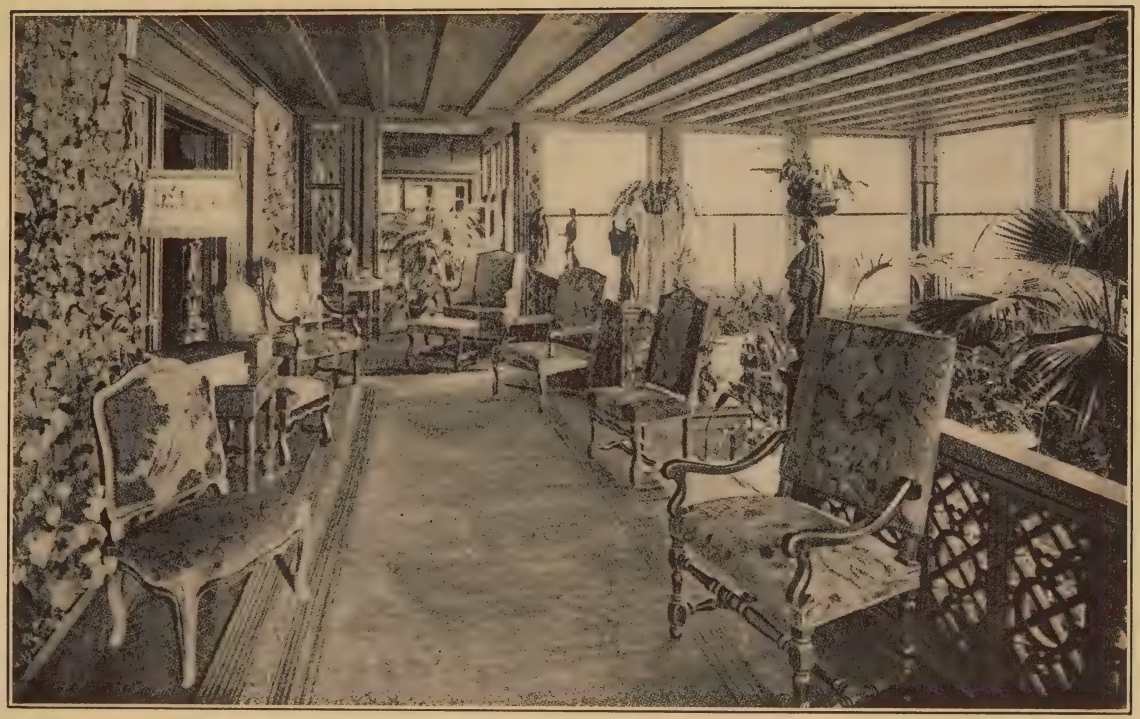
18 — ARM CHAIR, period Louis Quinze, carved and painted frame, carved seat and back, loose cushion in old brocade

19 — SIDE CHAIR, period Louis Treize, walnut and marqueterie frame, wood seat

20 — WINE COOLER, French, Louis Seize, carved mahogany, brass mounted, has been used as a jardiniere

21 — MORTAR AND PESTLE, 16th Century, brass

22 — CAST BRONZE PAIL, 16th Century, decorated with figures of saints in high relief



THE CONSERVATORY

23 — CASKET, French, 16th Century, leather, old brass mounts

24 — CIBORIUM, period Louis Quatorze, repousse and chased brass

25 — CHALICE, French, 17th Century, silver plated

26 — INCENSE HOLDER, French, 17th Century, copper

27 — ANOTHER

28 — ANOTHER

29 — CIBORIUM, period Louis Quatorze, chased copper, gilt

30 — MONSTRANCE, French, 17th Century, silver plated

31 — BISHOP'S CROZIER, Italian, 17th Century, silver plated

32 — CIBORIUM, French, 16th Century, silver plated

33 — RELIQUARY, Italian, 17th Century, silver plated

34 — ANOTHER, SIMILAR

35 — CHURCH VESSEL, French, 17th Century, silvered bronze, elaborately repousse and chased

36 — CRUCIFIX, Italian, 17th Century, figure in ivory

37 — BRACKET, French, 17th Century, carved wood

38 — CARVING, Italian, 17th Century, wood, gilded

39 — TWO CORBALS, French, 13th Century, carved oak, subjects, "Grotesque Figures"

40 — TWO CANDLESTICKS, French, carved wood

41 — TWO VASES, Italian, 17th Century, carved wood

42 — TWO BRACKETS, Flemish, 14th Century, carved wood, subjects, "Monks"

43 — BENITIER (holy water stoup), French, 17th Century, carved wood, gilded and painted

44 — TWO CARYATIDES, French, 17th Century, carved wood

45 — PANEL, Italian, 17th Century, carved Cherubs, heads in high relief

46 — PANEL, French, 17th Century, carved wood

47 — PANEL, French, 17th Century, carved wood, Renaissance design

48 — PANEL, French, 14th Century, carved wood in high relief, subject, "Battle Scene"

49 — TWO PANELS, French, 17th Century, carved oak

THE LIBRARY, LOOKING TOWARDS THE GALLERY

50 — PANEL, French, 15th Century, carved oak, Gothic design

51 — FOUR PANELS, French, 15th Century, carved oak, Gothic design

52 — TWO PANELS, French, 14th Century, carved oak, linen fold design

53 — TWO PANELS, French, 15th Century, carved oak, Gothic design

54 — BUST, carved wood

55 — GROUP, French, 15th Century, carved oak

56 — GROUP, French, 15th Century, carved wood, subject, "A Pieta"

57 — STATUETTE, French, 16th Century, carved wood, subject, "St. Matthew"

58 — STATUETTE, French, 17th Century, carved wood, subject, "St. Luke"

59 — STATUE, German, 14th Century, carved oak, subject, "A Saint"

60 — STATUE, French, 14th Century, carved wood, subject, "A Monk"

61 — ARM CHAIR, period Louis Seize, carved wood frame painted in white, upholstered in old brocade

62 — Side Chair, to match

63 — Another, similar

64 — Book Stand, period Louis Quinze, walnut, marble top, drawer beneath

65 — Table du nuit with three drawers, French, 18th Century

66 — Tea Caddy, French, 18th Century, elaborate inlay of copper, brass and ivory

67 — Casket, period Louis Quinze, covered in leather, tooled and gilt

68 — Boudoir Suit, period Louis Seize, carved walnut, carved seats and back, sofa and 2 arm chairs

69 — Commode, period Louis Quinze, marqueterie, ormolu mounts, shaped front and cabriolet legs

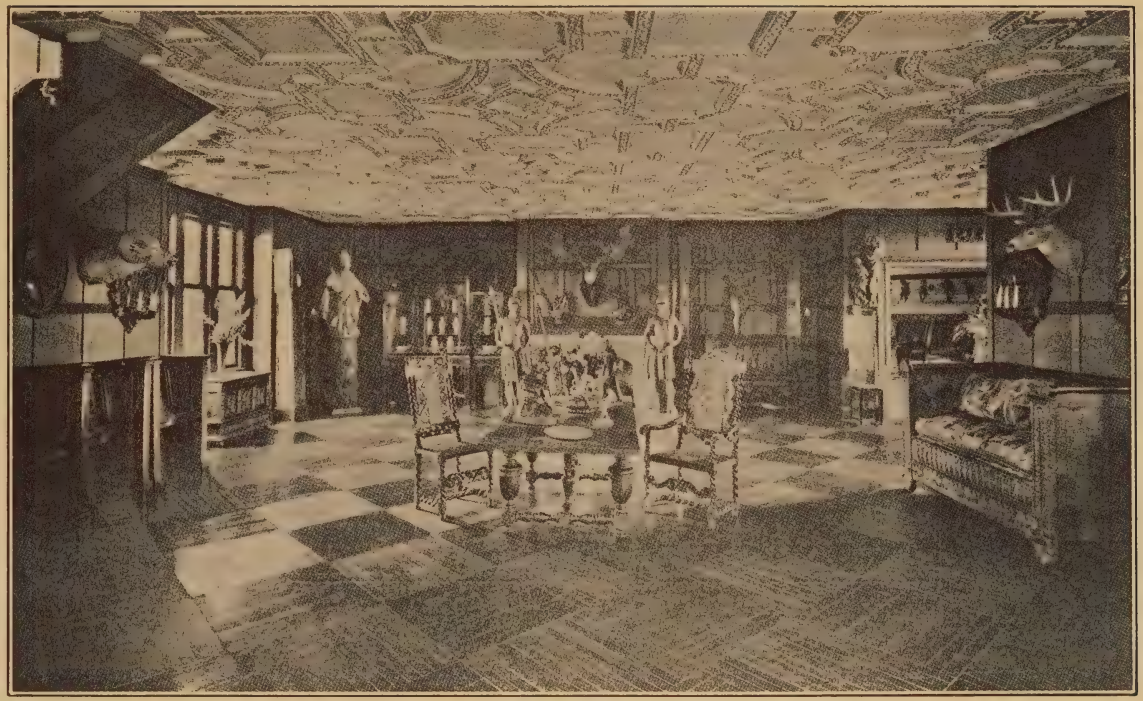
70 — Table, period Louis Quinze, carved oak

71 — Single Bedstead, period Louis Seize, carved and painted

72 — Chaise Longue, period Louis Seize, carved and painted wood, carved seat and back

73 — Arm Chair, period Louis Seize, carved and painted wood, cane seat and back

74 — Another, similar



THE HALL

75 — SIDE CHAIR, Italian, 17th Century, carved oak, Renaissance design, in old silk brocade

76 — ARM CHAIR, period Louis Seize, carved wood frame, painted in white, upholstered in silk brocade

77 — ANOTHER, SIMILAR

78 — FIRE SCREEN, period Louis Seize, carved wood frame, painted in white, sliding panel in silk brocade

79 — TREMEAU, period Louis Seize, carved wood, painted in white, mirror in lower panel, painted canvas in upper panel

80 — BAS-RELIEF, terra cotta polychromatic decoration, subject, "The Holy Family"

81 — SIDE CHAIR, period Louis Seize, carved walnut frame, upholstered in Flemish tapestry

82 — SMALL TABLE, with drawer, French, 16th Century, rectangular top, turned legs, shaped stretcher

83 — MIRROR, Spanish, 17th Century, carved and gilded wood frame

84 — TWO PILASTER CAPITALS, French, 17th Century, carved wood

85 — ORNAMENTAL FINIAL, period Louis Quatorze, carved wood, painted and gilded, subject, "Two Eagles Fighting"

86 — TWO PAINTINGS on panels in Gesso, 15th Century

87 — PANEL, carved wood, mythological subject

88 — PANEL, Spanish, 18th Century, carved wood, gilded

89 — TWO PANELS, French, 17th Century, carved wood, flowers in high relief

90 — CHEST FRONT, English, 14th Century, carved oak, linen fold panels

91 — FIVE PANELS, French, 17th Century, carved oak, Renaissance design

92 — COLUMN, Spanish, 16th Century, carved oak

93 — PANEL, Italian, 17th Century, carved Cherub in high relief, polychromatic decoration

94 — CHEST FRONT, English, 14th Century, carved oak, Gothic panels

95 — STATUETTE, French, 16th Century, carved wood, subject, "St. Mark"

96 — GROUP, Spanish, 17th Century, carved wood, subject, "St. Rocchus"

97 — STATUETTE, French, 16th Century, carved wood, subject, "St. Luke"

98 — STATUE, Flemish, 14th Century, carved wood, subject, "St. Ann"

99 — COLUMN, French, 14th Century, carved oak, floriated capital

100 — ANOTHER, SIMILAR

101 — PANEL, French, 16th Century, carved wood, subject, "Burial of the Virgin"

102 — TRIPTYCH, French, 15th Century, carved wood, gilded, subject, "The Sacrifice of Isaac"

103 — CHEST FRONT, French, 16th Century, carved oak, panels decorated in symbolic figures

104 — TABERNACLE, French, 16th Century, carved wood, with chalice on panel

105 — WOOD PANEL, French, late 17th Century, carved in high relief with numerous figures representing "The Blessed Virgin and St. Joseph in the Temple"

106 — OVAL PANEL, French, 16th Century, carved wood, subject, "The Presentation in the Temple"

107 — STATUE, French, 14th Century, carved stone, traces of polychromatic decoration, subject, "A Bishop"

108 — STATUETTE, French, 14th Century, carved wood, polychromatic decoration, subject, "A Shepherd from a Nativity Group"

109 — STATUE, Flemish, 15th Century, carved oak, subject, "Christ Preaching"

110 — STATUE, Spanish, 18th Century, carved wood, polychromatic decoration, subject, "St. Joseph"

111 — COLUMN, Spanish, 17th Century, carved wood, polychromatic decoration

112 — ANOTHER, SIMILAR

113 — CHEST OF DRAWERS, period Louis Quinze, carved, gilded and painted wood, on stand, with cabriolet legs

114 — TABLE DU NUIT, to match

115 — ANOTHER, SIMILAR

116 — CHEVAL GLASS, period Louis Quinze, carved, gilded and painted wood

117 — CANAPE OR SOFA, period Louis Quinze, carved, gilded and painted frame, caned seat and back, loose cushions in old brocade

118 — TWO ARM CHAIRS, to match

119 — THREE SIDE CHAIRS, to match

120 — TABLE, period Louis Quinze, carved, gilded and painted wood, cabriolet legs

121 — ANOTHER, SIMILAR, caned top

122 — DIVAN, period Louis Quinze, carved, gilded and painted wood, caned seat and back, loose cushion in old brocade

123 — TWO TABOURETTES, to match

124 — SMALL TABLE, period Louis Seize, carved, gilded and painted wood, straight legs, caned top

125 — BANQUETTE, period Louis Treize, walnut frame, upholstered in old Flemish verdure tapestry

126 — ANOTHER, SIMILAR

127 — SIDE CHAIR, period Louis Seize, carved walnut frame, cabriolet legs, upholstered in old Flemish tapestry

128 — TABOURETTE, period Louis Quatorze, shaped walnut legs and stretcher, in old Flemish verdure tapestry

129 — TABLE, Flemish, 16th Century, carved oak top, turned legs and stretcher

130 — BANQUETTE, period Louis Quatorze, carved oak frame with cabriolet legs, upholstered in silk damask

131 — ANOTHER, SIMILAR

132 — ANOTHER, SIMILAR

133 — ANOTHER, SIMILAR

134 — ARM CHAIR, period Louis Treize, walnut frame, upholstered in old brocade

135 — COMMODE, period Louis Quinze, tulip wood and marqueterie, ormolu mounts

136 — ARM CHAIR, period Louis Treize, carved walnut, turned legs and stretchers, upholdstered in old Flemish verdure tapestry

137 — ARM CHAIR, period Louis Treize, shaped walnut frame, upholstered in old Flemish tapestry

138 — DRAWING TABLE, German, 17th Century design, carved oak, legs formed as lions holding shield

139 — TWO GARDEN VASES, modern Italian, carved marble

140 — STATUE, Italian, 13th Century, carved stone, subject, "A Saint"

141 — STATUE, Italian, 13th Century, carved wood, painted, subject, "A Saint"

142 — GARDEN BENCH, modern Italian, carved marble

143 — FONT, modern Italian, carved marble

144 — DIVAN, period Louis Seize, carved oak, with festoons around lower rail, caned ends and back, loose cushion in old cut velour

DIVAN OF THE LOUIS XIV. PERIOD, COVERED IN TAPESTRY AU POINT

SECOND DAY'S SALE
FRIDAY, JANUARY 29TH, 1909,
at 3 o'clock P. M.

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145 — WARMING PAN, old English

146 — ANOTHER, SIMILAR

147 — COFFEE MILL, French, 18th Century, carved oak, brass hopper

148 — SPINNING WHEEL, French, 17th Century

149 — WARMING PAN, old German

150 — TABLE DU NUIT, period Louis Seize, carved and painted wood

151 — CONSOLE TABLE, period Louis Seize, carved wood, painted in white

152 — TREMEAU, period Louis Seize, carved and painted wood, painted canvas above, mirror below

153 — MINIATURE WRITING DESK OR BUREAU, period Louis Seize, Bois du Rose, taper legs and cylinder front

154 — TABLE, period Louis Quatorze, walnut, round top, turned base and shaped bracket supports

155 — MIRROR, Spanish, 16th Century, carved and gilded wood frame

156 — TWO FOLDING CHAIRS, Flemish, early 17th Century, carved oak, antique velvet seats

157 — TWO, SIMILAR

158 — TABLE, period Louis Seize, straight fluted legs, ormolu mounts

159 — CHAIR, Flemish, 17th Century, carved frame, caned seat and back

160 — PIER MIRROR, period Louis Quinze, carved wood and gilded frame

161 — BANQUETTE, Italian, 17th Century, carved walnut, covered in old Genoese cut velvet

162 — TABLE, period Louis Quinze, Bois du Rose, with ormolu mounts, forms Poudreuse (or powdering table) and writing desk combined

163 — TABOURETTE, period Louis Seize, wood frame, painted in white, upholstered in silk brocade

164 — ANOTHER, SIMILAR

165 — ARM CHAIR, period Louis Seize, carved frame, painted in green, upholstered in silk brocade

166 — ANOTHER, SIMILAR

CARVED AND GILDED SEAT OF THE PERIOD OF LOUIS XV.

Covered in Beauvais Tapestry

167 — BEDSTEAD, period Louis Seize, carved and painted wood, caned head and foot boards

168 — DRESSING TABLE, to match, mirror top

169 — BANQUETTE, to match, upholstered in silk brocade

170 — TABLE DU NUIT, period Louis Seize, carved and painted wood, caned panel in cupboard

171 — ARM CHAIR, Flemish, late 17th Century, carved walnut, caned seat and back

172 — TWO SIDE CHAIRS, Flemish, late 17th Century, carved walnut, caned seat and back

173 — TROUSSEAU CHEST, German, 17th Century, carved oak elaborately carved with figures in relief and Renaissance foliage; on stand with turned legs and mitred stretcher

174 — TABLE, period Louis Quinze, carved chestnut, cabriolet shaped legs

175 — MANTEL CLOCK, period Louis Quatorze, carved wood case, gilt face

176 — STATUETTE, Italian, early 18th Century, carved wood, painted, subject, "Seated Amorino holding a wreath"

177 — TWO STATUETTES, Italian, early 18th Century, carved wood, subject, "Seated Amorini"

178 — Two Statuettes, Italian, early 18th Century, carved wood, subject, "Seated Amorini"

179 — Statuette, French, 17th Century, carved wood, painted and gilded, subject, "A Saint"

180 — Statuette, French, 14th Century, carved wood, polychromatic decoration, subject, "Female Martyr"

181 — Statuette, French, 16th Century, carved wood, subject, "St. Ann"

182 — Statue, French, late 17th Century, carved wood, subject, "Girl Carrying Basket"

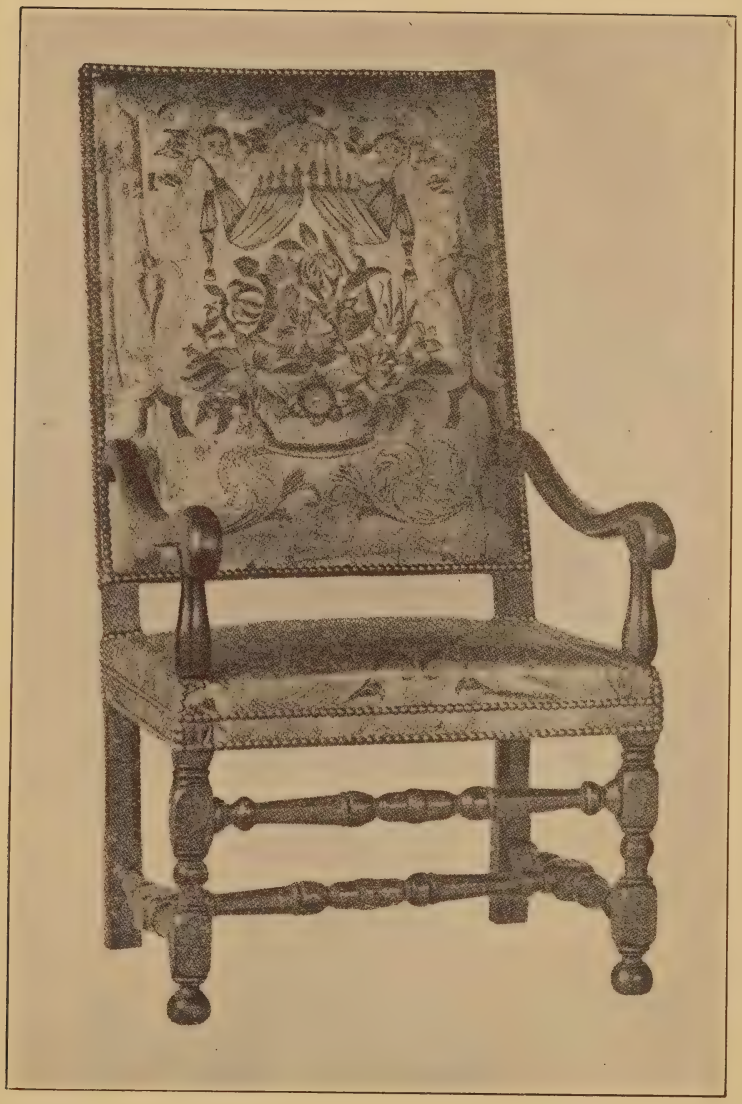
183 — Statuette, French, 14th Century, carved wood, with polychromatic decoration, subject, "A Pilgrim Saint"

184 — Oval Panel, German, 17th Century, carved wood, subject, "The Trinity"

185 — Chest Front, French, 16th Century, carved wood, Renaissance design

186 — Panel, Spanish, 15th Century, carved wood, gilded and painted, formerly door of a Tabernacle, subject, "St. John the Baptist"

187 — Two Brackets, Flemish, 14th Century, carved wood, subjects, "A Knight in Armor" and "A Nun Telling Her Beads"



ARM-CHAIR OF THE LOUIS XIII. PERIOD, COVERED IN OLD CORDOUE LEATHER

188 — STATUETTE, French, 16th Century, carved wood, subject, "St. Theresa"

189 — STATUE, French, 16th Century, carved wood, subject, "A Prophet"

190 — STATUE, Flemish, 15th Century, carved wood, subject, "Figure of a Saint"

191 — STATUE AND PEDESTAL, French, late 15th Century, carved stone, with polychromatic decoration

192 — STATUETTE, French, 16th Century, carved wood, subject, "Christ"

193 — STATUETTE, French, 14th Century, carved wood, polychromatic decoration, subject, "St. John"

194 — CARYATIDE, French, 17th Century, carved wood, subject, "Plenty," represented as a female figure holding a basket of fruit

195 — STATUE, Spanish, 15th Century, carved wood, subject, "St. James the Greater"

196 — STATUE, French, 14th Century, carved oak, subject, "A Saint"

197 — STATUE, French, 14th Century, carved wood, subject, "St. Andrew"

198 — STATUE, French, 16th Century, carved wood, subject, "St. John the Baptist"

199 — CHEST, English, 15th Century, carved oak, linen fold panels, wrought iron lock

200 — CHAIR, Flemish, 17th Century, elaborately carved chestnut frame, caned seat and back, purchased from Duveen Bros.

201 — ANOTHER, SIMILAR

202 — ANOTHER, SIMILAR

203 — BEDSTEAD, period Louis Seize, carved and painted wood, bow knot head piece

204 — COMMODE, period Louis Seize, serpentine front, carved drawer fronts, ormolu mounts

205 — CHIFFONIER, period Louis Seize, marqueterie with ormolu mounts, straight front, Sienna marble top

206 — COUCH BEDSTEAD (Lit a l'Anglais), period Louis Seize, frame of carved wood, painted in white, upholstered in silk brocade

207 — CONSOLE TABLE, period Louis Seize, carved oak, taper legs and carved stretchers, marble top

208 — THREE-FOLD SCREEN, period Louis Seize, carved oak frame, panels in old brocade

209 — VITRINE TABLE, period Louis Seize, carved oak, glass enclosed top, with drawer under

210 — CHAIR, Flemish, 17th Century, carved and turned frame, caned seat and back

211 — ANOTHER, SIMILAR

212 — BANQUETTE, period Louis Quatorze, carved oak frame, with cabriolet legs, upholstered in silk damask

213 — ANOTHER, SIMILAR

214 — ANOTHER, SIMILAR

215 — ANOTHER, SIMILAR

216 — ARM CHAIR, period Louis Treize, carved walnut frame, upholstered in old Flemish verdure tapestry. Purchased from Duveen Bros.

217 — ARM CHAIR, period Louis Quatorze, carved walnut frame, cabriolet legs, upholstered in Flemish tapestry

218 — ANOTHER, SIMILAR

219 — ANOTHER, SIMILAR

220 — TABLE, period Louis Quatorze, oak with six turned and twisted legs, shaped stretchers and drawer, Purchased from Duveen Bros.

221 — COFFRET, period Louis Seize, covered in leather, with elaborate tooling

222 — CHEST LOCK, 16th Century, cover formed as figure of a stag

223 — BANQUETTE, period Louis Quinze, carved and gilded wood, cabriolet legs, upholstered in satin damask

224 — SIX-FOLD SCREEN, French, 16th Century, canvas painted by Bourguignon, with landscape panorama representing an old French chateau with formal gardens, etc.

225 — TABLE, with drawer, Spanish, 16th Century, turned leg and stretcher, wrought iron handles and mounts

226 — FOUR-POST BEDSTEAD, period Louis Quatorze, walnut, panelled and carved sides, head and foot boards, turned posts. Purchased from Duveen Bros.

227 — ARMOIRE (wardrobe), Brittany, 18th Century, carved oak, two doors and compartment below. Purchased from Duveen Bros.

228 — DIVAN, period Louis Seize, carved oak, back and ends shaped on top, caned ends and back, loose cushion in cut velour

ARM-CHAIR, PERIOD OF LOUIS XIV., COVERED IN FLEMISH TAPESTRY

229 — ESCRITOIRE, period Louis Quinze, carved Bois du Rose, ormolu mounts, fold down front

230 — DESK CHAIR, period Louis Quatorze, exquisitely carved frame, original leather seat and back

231 — CASKET, French, 16th Century, covered with leather, studded with nails forming ornamental design

232 — SIDE CHAIR, Flemish, 16th Century, carved and turned oak frame and stretcher, caned seat and back

233 — FOUNTAIN AND BASIN, with stand, period Louis Treize, stand of beechwood, fountain and basin of pewter

234 — ARM CHAIR, period Louis Treize, carved and turned walnut frame, upholstered in Flemish verdure tapestry

235 — SIDE CHAIR, period Louis Treize, walnut frame, upholstered in Flemish verdure tapestry

236 — ANOTHER, SIMILAR

237 — OCTAGONAL TABLE, period Louis Treize, walnut turned legs, top fitted with brass lining to receive brazier of hot coals

238 — PETRIN (kneading trough), period Henri Deux, elmwood, with carvings in low relief

239 — PANETIERE (bread box), period Henri Deux, elm-wood, with turned pillars and carved front

240 — STATUETTE, Spanish, 15th Century, carved wood, subject, "Madonna"

241 — STATUETTE, French, 17th Century, carved wood, gilded and painted, figure of Saint

242 — GROUP, French, 14th Century, carved wood, subject, "A Pieta" (The Virgin holding the body of her dead son)

243 — STATUE, Burgundian, 14th Century, carved wood, subject, "St. Veronica"

244 — BUST, French, 16th Century, carved wood, subject, "Portrait of a Pope"

245 — PANEL, French, 16th Century, carved wood, subject, "Mater Dolorosa"

246 — TROUSSEAU CHEST FRONT, Italian, 15th Century, carved wood

247 — STATUETTE, French, 16th Century, carved wood, subject, "Virgin and Child"

248 — BUST, French, 17th Century, carved wood, subject, "Ecclesiastical"

249 — BUST, companion to above

250 — PEDESTAL, carved wood, fluted shaft, voluted capital

251 — ANOTHER

252 — STATUE, German, 16th Century, carved wood, subject, "The Virgin Crowned"

253 — STATUE, Flemish, 16th Century, carved wood, subject, "St. John the Divine"

254 — PANEL, Spanish, 15th Century, carved wood, gilded and painted, formerly door of a Tabernacle, subject, "The Resurrection"

255 — TWO COLUMNS, Italian, 16th Century, carved wood, grapevines in high relief, polychromatic decoration

256 — STATUE, French, 16th Century, carved wood, subject, "Virgin and Child"

257 — PANEL, French, 17th Century, carved oak, colossal size, subject, "Head of Christ"

258 — COMPANION, "Head of Virgin"

259 — STATUE, French, 16th Century, carved wood, subject, "Virgin, Star of the Sea"

260 — CROUP, French, 15th Century, carved wood, subject, "St. John Supporting the Virgin," evidently a portion of crucifixion

261 — STATUE, French, 16th Century, carved wood, subject, "Portrait of a Pope"

262 — STATUE, French, early 16th Century, carved wood, polychromatic decoration, subject, "St. Elizabeth of Hungary"

263 — STATUE, French, 15th Century, carved wood, traces of polychromatic decoration, subject, "Virgin with Book"

264 — TWO PILASTERS, French, late 17th Century, carved oak, formerly painted, but paint carefully burnt away

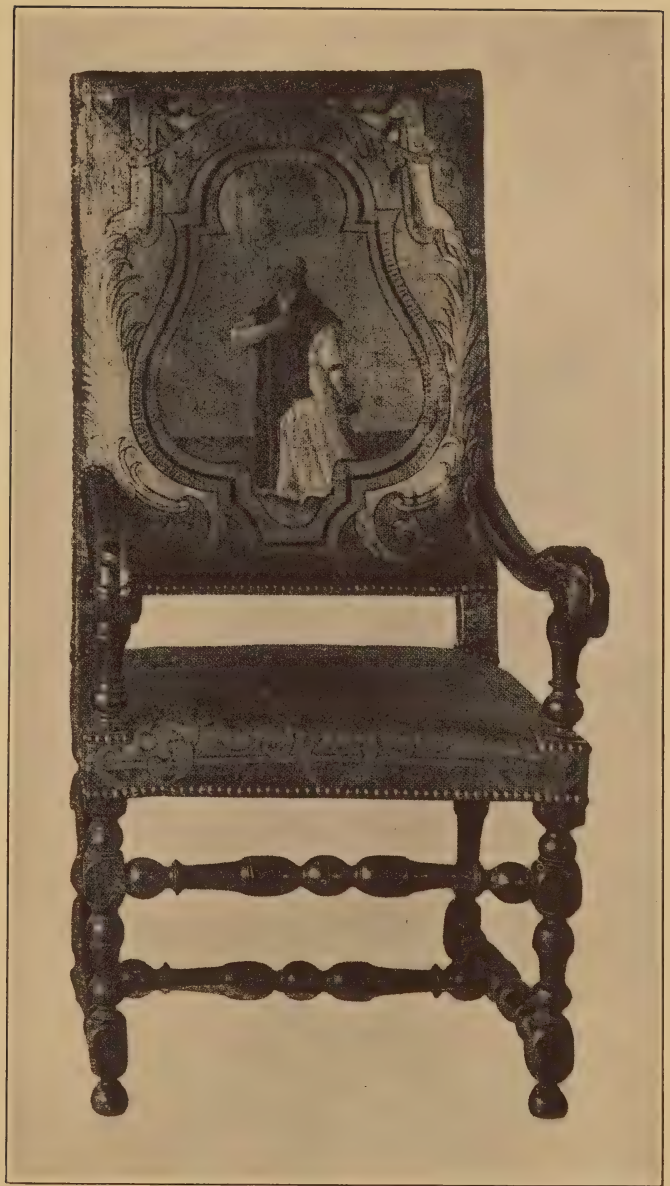
265 — TWO COLUMNS, French, 16th Century Renaissance, carved oak, fluted shafts, Corinthian capitals

266 — CHEST, French, 15th Century, carved oak, front panels in Gothic design

267 — ARM CHAIR, period Louis Quinze, carved walnut, upholstered in petit point tapestry, loose cushion

268 — ANOTHER, SIMILAR

269 — SMALL TABLE, with drawer, English, 16th Century, shaped top, turned legs and stretcher, signed C. C.



ARM CHAIR, COVERED IN OLD CORDOUE LEATHER,
PERIOD OF LOUIS XIII.

270 — Four-Post Bedstead, period Louis Quatorze, oak, elaborately carved head and foot boards, special columnar posts, panelled canopy. Purchased from Duveen Bros.

271 — Armoire (wardrobe), Normandy, 18th Century, carved oak, two doors

272 — Prie Dieu, Normandy, 17th Century, oak with panelled door to lower portion, silk brocade panel inserted above, with carved ivory crucifix

273 — Linen Chest, Normandy, 17th Century, carved oak, panelled doors and sides, cupboard over, drawer beneath

274 — Arm Chair, period Louis Treize, walnut, turned legs and stretchers, upholstered in old Flemish verdure tapestry. Purchased from Duveen Bros.

275 — Another, similar

276 — Side Chair, period Louis Quatorze, carved walnut frame, taper legs and shaped stretcher, antique embroidered back and seat. Purchased from Duveen Bros.

277 — Another, similar

278 — Altar Rail, French, 17th Century, carved oak, with figures of kneeling angels at either ends

279 — Two Statues, French, 17th Century, carved wood, subjects, "Roman Warriors"

280 — Chaise Bergere (winged arm chair), period Louis Quatorze, walnut frame, upholstered in Flemish verdure tapestry

Examples of Chaises Bergeres of so early a date as this are extremely rare. Purchased from Duveen Bros.

281 — Foot Rest, period Louis Quatorze, walnut frame, upholstered in Flemish verdure tapestry

This matches the preceding lot, and with it forms a Chaise Longue.

282 — Divan, period Louis Quatorze, walnut frame, turned legs and shaped stretcher, upholstered in old Flemish tapestry, with loose cushion. Purchased from Duveen Bros.

283 — Arm Chair, period Louis Trieze, frame of carved walnut, turned legs and stretcher, upholstered in old Cordova leather, deep silk fringe

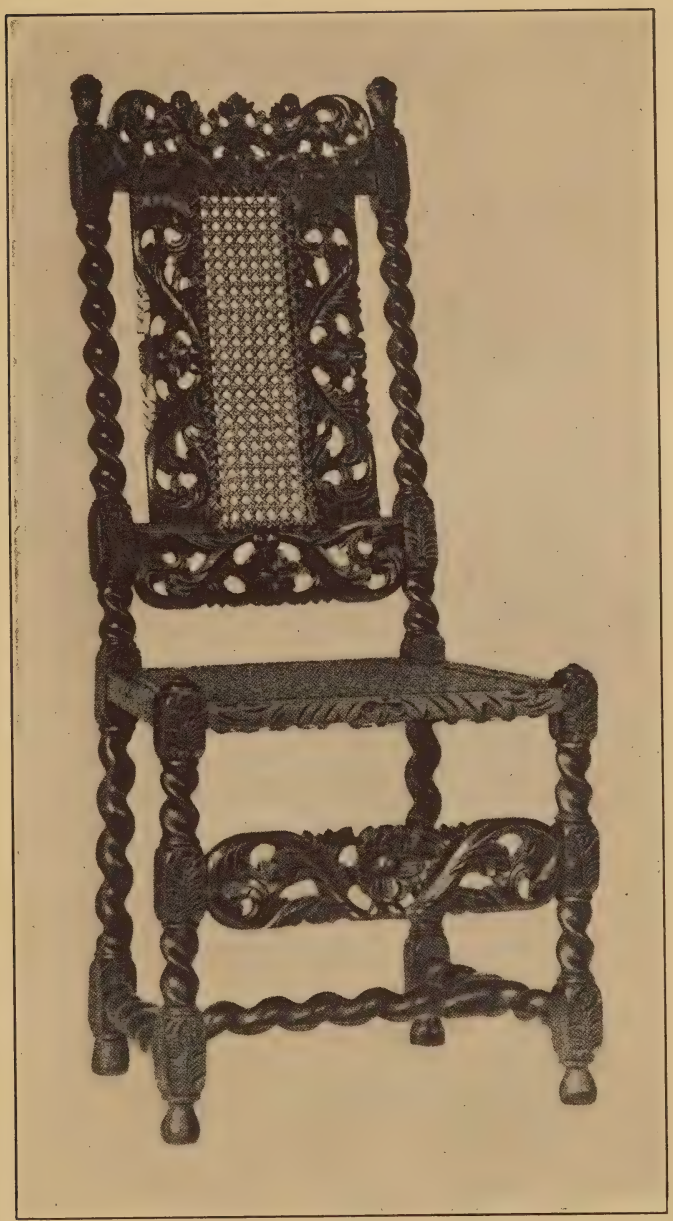
284 — Another, similar

285 — Another, similar

286 — TABLE, Flemish, early 16th Century, elmwood, octagonal shape. Purchased from Duveen Bros.

287 — CHOIR STALL, French, 17th Century, carved oak, hinged double seats, removed from chapel of a French Monastery during the recent religious troubles

288 — ANOTHER, SIMILAR



FLEMISH CHAIR, SEVENTEENTH CENTURY, WALNUT

THIRD DAY'S SALE
SATURDAY, JANUARY 30TH, 1909,
at 3 o'clock P. M.

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289 — TABLE DU NUIT, period Louis Seize, mahogany, sliding door, marble top

290 — ARM CHAIR, Flemish, 17th Century, very elaborately carved oak frame, caned seat and back

291 — COMMODE, period Louis Seize, Bois du Rose, brass trim and handles, marble top

292 — BANQUETTE, period Louis Treize, walnut frame, with shaped legs and stretchers, upholstered in old Cordova leather. Purchased from Duveen Bros.

293 — SIDE CHAIR, period Louis Treize, walnut frame, with turned legs and rails, upholstered in old Cordova leather

294 — COMMODE, period Louis Seize, walnut and marqueterie, straight front ormolu mounts

295 — TOILET MIRROR, period Louis Seize, tulip wood, inlaid

296 — Eighteen Dinner Plates, Royal Berlin, decorated with festoons and bouquets of flowers, gold tracings

297 — Eighteen more

298 — Seventeen more

299 — Eighteen Soup Plates, to match

300 — Eighteen Fruit Plates, to match, have openwork borders

301 — Eighteen Bread and Butter Plates, to match

302 — Two Decanters, Nancy cut glass, richly decorated in enamel, Watteau subjects, gold borders

303 — Two more, with handles

304 — Two Water Pitchers, to match

304 — Two more, similar

306 — Fifteen Goblets, to match

307 — Sixteen Champagnes, to match

308 — Sixteen Hocks, to match

309 — Sixteen Clarets, to match

310 — Fifteen Sherries, to match

311 — Eighteen Finger Bowls and Plates, to match

312 — Four Compotes, to match

313 — Liqueur Set, to match

314 — Statuette, French, 16th Century, carved wood, subject, "A Bishop"

315 — Group, Spanish, carved wood, painted decoration, subject, "St. Nicholas"

316 — Statuette, French, 16th Century, carved wood, subject, "A Bishop Preaching"

317 — Group, Spanish, 16th Century, carved wood, polychromatic decoration, subject, "Holy Family"

318 — Two Panels, Italian, 16th Century, carved wood, gilded and painted, detached figures of Saints, formerly doors of a Tabernacle, carved and decorated on reverse sides

319 — Four Panels, French, 16th Century, carved wood representing the Evangelists. Removed from a Monastery Chapel during the recent religious trouble in France

320 — Tabernacle, French, 17th Century, carved wood, with Cherubs, door in front

321 — Statue, French, late 17th Century, carved wood, subject, "Madonna"

322 — STATUE, French, 15th Century, carved wood, subject, "St. Dominick"

323 — STATUE, French, 14th Century, carved wood, subject, "Female Figure"

324 — TWO COLUMNS, French, 16th Century Renaissance, carved oak, fluted and carved shafts, Corinthian capitals

325 — TABLE, period Louis Quinze, tulip wood inlaid with Bois du Rose, forms poudreuse (or powdering table) and writing desk combined

326 — COMMODE, period Louis Quatorze, walnut, straight front, carved drawer fronts and ormolu mounts

327 — FOUR-POST BEDSTEAD, French, 15th Century, oak with carved panels and twisted columnar posts

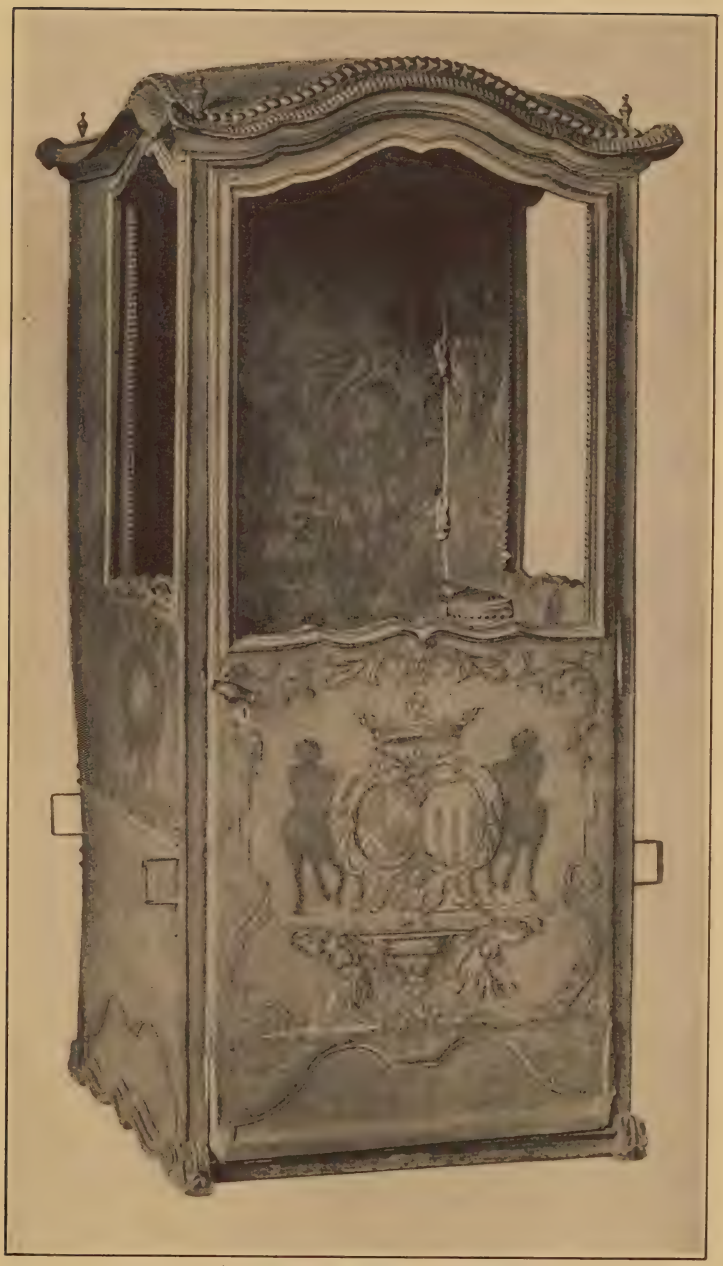
The head and foot boards are formed of early carved panels originally part of a Judge's Tribunal in a Provincial Court of Justice

328 — COMMODE, period Louis Quatorze, walnut, straight front, carved front, drawer and ormolu mounts

329 — LINEN PRESS, Normandy, 17th Century, oak, panelled and elaborately carved

330 — TALL CLOCK, French, 18th Century, carved oak case, made by Leree of Breccy.

Breccy is a small town near Aoranches, in the west of France.



CHAISE À PORTEURS—IN VERNIS MARTIN

Front View

331 — DIVAN, French, 17th Century, carved oak, upholstered in 16th Century Flemish tapestry.

This piece is an interesting adaptation of an old Brittany box or alcove bed. Purchased from Duveen Bros.

332 — ARM CHAIR, period Louis Quatorze, walnut frame, cabriolet legs, upholstered in old Cordova leather. Purchased from Duveen Bros.

333 — ARM CHAIR, period Louis Trieze, walnut frame, turned legs and rails, upholstered in old Cordova leather. Purchased from Duveen Bros.

334 — BANQUETTE, period of Louis Treize, oak frame, with shaped legs and stretcher, upholstered in old Cordova leather. Purchased from Duveen Bros.

335 — ANOTHER, SIMILAR

336 — COFFRET, French, 17th Century, covered in old red Morocco leather with exquisite gold tooling, mounted with gilt bronze corners, handle and lock plate

337 — TABLE, Flemish, 16th Century, carved elmwood

338 — STRONG BOX (coffre fort), French, 17th Century, heavy wrought iron with chased steel lock cover on under side of lid

339 — COMMODE, period Louis Seize, marqueterie, with ormolu mounts, straight front, Sienna marble top.

This was made by a provincial cabinet maker for the owner of the chateau from the trees on the estate of which the woods used in its inlay were procured. These include apple, pear and peach woods

340 — ARM CHAIR, period Louis Treize, walnut frame, shaped legs and stretcher, upholstered in old Cordova leather, deep fringe. Purchased from Duveen Bros.

341 — BUST, Spanish, 16th Century, carved wood with polychromatic decoration, subject, "A Bishop." Formed as a reliquary

342 — STATUE, French, 13th Century, carved wood, with traces of polychromatic decoration, subject, "St. Veronica"

343 — GROUP, French, early 14th Century, carved wood, subject, "A Pieta" (The Virgin with the body of Christ)

344 — GROUP (fragment), French, 14th Century, carved wood, subject unknown.

Though a mere fragment, this is interesting as a typical example of early French wood carving

345 — STATUE, Spanish, 17th Century, carved wood, subject, "The Virgin"

346 — STATUE, French, 16th Century, carved wood, subject, "The Virgin Seated"

347 — BUST, French, 16th Century, carved wood, subject, "A Woman with Open Book"

348 — PANEL, French, 15th Century, carved wood, subject, "The Last Supper."

This panel came from the same Monastery as lot No. 287.

349 — GROUP, French, 13th Century, carved wood, with traces of polychromatic decorations, subject, "The Education of the Blessed Virgin"

350 — STATUE, French, 17th Century, carved wood, subject, "St. Francis of Assisi"

351 — STATUE, French, 16th Century, carved wood, subject, "St. Ann and The Virgin as a Child"

352 — STATUE, Flemish, 16th Century, carved wood, subject, "St. Ann Holding the Virgin and Child."

This quaint combination of the three figures was a favorite conceit of the medieval sculptors

353 — STATUE, French, 15th Century, carved wood, subject, "St. John the Baptist"

354 — PILASTER PANEL, French, late 17th Century, carved oak, Renaissance design with strong Italian influence

354a — ANOTHER, SIMILAR

355 — LECTERN, French, 17th Century, carved oak

356 — STATUE, French, 16th Century, carved wood, subject, "Moses Holding the Book of the Law"

357 — STATUE, French, 15th Century, carved wood, subject, "St. Peter"

St. Peter was often represented not only holding his symbolic key, but also wearing a Papal tiara, as is the case here.

358 — STATUE, French, 16th Century, carved wood, subject, "A Bishop Preaching"

359 — FIGURE, French, 16th Century, carved wood, subject, "A Queen."

A piece interesting from the exceptional grace of the pose and flowing draperies.

360 — COLUMN, French, 17th Century, carved wood, polychromatic decoration

361 — STATUETTE, Spanish, 17th Century, carved wood, with polychromatic decoration, subject, "A Cardinal Preaching"

362 — STATUETTE, Spanish, 17th Century, carved wood with polychromatic decoration, subject, "A Bishop Holding a Church in Miniature"

This statuette and its companion lot, though by no means the earliest or most valuable, are undoubtedly the most effectively decorative, and, in some respects, the most pleasing, of any in the collection. It is seldom that examples displaying such rich and harmonious coloring, or so admirably modeled, are to be met with by the collector.

FOUR-POSTER BED WITH GOTHIC PANELS

363 — CHAISE LONGUE, OR DAY BED, Flemish, 17th Century, carved oak frame, caned seat and head rest

This is quite an exceptional piece, from a historical as well as an artistic point of view. Outside the National Museum examples are very seldom to be met with. Purchased from Duveen Bros.

364 — DIVAN, period Louis Quatorze, carved oak frame, taper legs, shaped stretchers, upholstered in old tapestry au point. Purchased from Duveen Bros.

365 — CHAISE BERGERE (winged arm chair), period Louis Quatorze, carved walnut frame, cabriolet legs, upholstered in old Cordova leather

366 — ARM CHAIR, Italian, 16th Century, carved oak, upholstered in old Genoese cut velvet, carvings of Cherubs' heads and conventional foliage

367 — TABLE, period Louis Quatorze, elmwood, with turned and twisted legs and carved stretcher, with extending leaves

A fine example of the so-called "Drawing table" of the period. Purchased from Duveen Bros.

368 — ARM CHAIR, period Louis Treize, frame of carved walnut, with turned stretcher, upholstered in old Cordova leather with gilded background, deep fringe

The exceptionally high relief of the scrolls and flowers of the tooled leather should be noted. Purchased from Duveen Bros.

369 — ARM CHAIR, period Louis Treize, frame of carved walnut, with turned rail and stretcher, upholstered in old Cordova leather

An exceptional piece. The figure of the praying Monk on the leather of the back is as interesting as it is unusual

370 — TROUSSEAU CHEST, French, 17th Century, covered in leather studded with copper nails to form ornamental design

The lining of this chest, formed of the toile of the period, is in a wonderful states of preservation

371 — CHAISE LONGUE, period Louis Quatorze, carved oak frame, upholstered in tapestry au point

Such an early example of the chaise longue is extremely rare

372 — SEDAN CHAIR, period Louis Quinze, exterior decorated in Vernis Martin, with arms of the Duc d'Orleans on front and back, and Royal Cypher on sides. Interior upholstered in original yellow damask

373 — SAROOK CARPET, colors in blue and tan on ivory ground, medallion center, border of panels with inscriptions

374 — CHIPPENDALE CABINET, English, 18th Century, mahogany carved in Chinese taste, canopied top, three compartments, with glazed front, stands on eight legs. Purchased from Messrs. Duveen Bros.

The Chinese style in furniture and decoration owed its introduction into England to Sir William Chambers, the architect of Somerset House, etc. Chippendale appropriately adopted this style for his more important china cases and cabinets; quaint conceits with pagoda or dome tops, bells and fretwork. These were filled with the China or Delft which the Dutch taste of William and Mary's Court had imported. This very notable example appears to be a combination of two designs figured by Chippendale on Plates CIX and CXI in his "Gentleman and Cabinetmaker's Director," published in 1754

375 — CONSOLE TABLE, period Louis Quinze, carved and gilded wood, top of Violette Berche marble

This and the succeeding lot form a very notable pair of characteristic Louis Quinze consoles in remarkably fine condition

376 — CONSOLE TABLE, to match preceding

377 — FAUTEUIL, period Louis Quinze, carved and gilded frame, upholstered in Beauvais tapestry, subjects representing scenes from "La Fontaine's Fables"

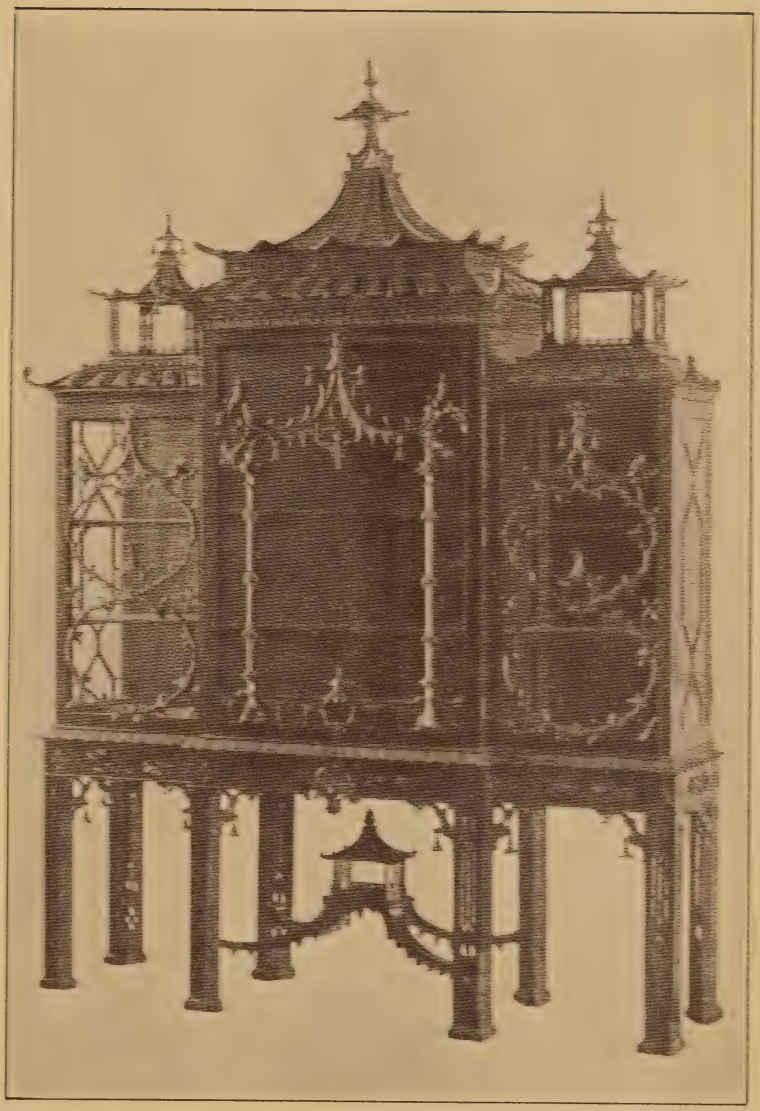
378 — ANOTHER, to match preceding

379 — ANOTHER, to match

380 — ANOTHER, to match

381 — THREE-FOLD SCREEN, period Louis Quinze, carved and gilded frame, upper panels glazed, lower panels in Beauvais tapestry in designs after Boucher of pastoral subjects

This is undoubtedly one of the most important Louis XV. suites which has been offered at public sale, either in this country or Europe, for many years. It was purchased some fifteen years ago in London, through the Messrs. Duveen Brothers, from a private collection, the suite consisting of six chairs. Two, however, were bought by Queen Alexandra of England (then the Princess of Wales) for her own room at Marlborough House. It is said that these two chairs were among the few articles of which she was especially fond, which were removed to her private apartments at Buckingham Palace after King Edward's accession to the throne. Of late years these carved suites in tapestry have greatly increased in value. At the Hotel Drouot and Christie's they frequently bring such sums as $40,000 or $50,000, while at private sale they have changed hands for such extraordinary sums as $250,000 and even more. The tapestry coverings of these chairs demand especial attention. Under Colbert and his successors the State works at Beauvais were especially devoted to the production of coverings for chairs and sofas, the Gobelin looms being employed in the manufacture of large wall hangings, etc. The favorite Beauvais subjects were pictorial designs by Boucher and other artists, among which the La Fontaine series after Oudry were especial favorites.



A CHIPPENDALE CABINET. CHINESE DESIGN

382 — FAUTEUIL, period Louis Quinze, carved and gilded frame, upholstered in Beauvais tapestry, subjects representing scenes from "La Fontaine's Fables"

383 — ANOTHER, to match preceding

MANUSCRIPTS AND BOOKS

384 — CHARLES I. Bill for two beaver hats for His Majesty Charles I., 14 Sept., 1647

385 — CHARLES IX. OF FRANCE (the author of the Massacre of St. Bartolomew). Document signed Jan. 2, 1560

386 — CHARLES X. OF FRANCE. Document signed as Charles Philippe, Comte d'Artois. Versailles, Jan. 8, 1782 (in a glass frame)

387 — FRANCIS I., KING OF FRANCE. Document signed 26 Dec., 1539

388 — HENRY III., KING OF FRANCE. Document signed 7 Mar., 1587

389 — HENRY IV., KING OF FRANCE. Document signed 18 Jan., 1604

390 — Louis XI., King of France. Document signed

391 — Louis XII., King of France (Father of the People). Parchment document signed 10 Feb., 1491, then "Duke of Orleans"

392 — Louis XIII., King of France. Document signed 27 Nov., 1625

393 — Louis XIV., King of France. Document signed 24 Aug., 1677; also signed by Colbert

394 — Louis XV., King of France. Document signed 16 July, 1725

395 — Louis XVI., King of France. Document signed 29 Juin, 1784; also signed by Joseph de Bourbon

396 — Louis XVI., King of France. Lettre de Cachet, 13 April, 1777

397 — Voltaire. Autograph letter signed. One page, 12mo. Ferney, Nov. 21, 1768

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398 — A Leaf from a French "Book of Hours." XV. Century. Illuminated borders and initial letters in gold and colors on vellum. A very fine specimen

399 — Fifteenth Century Book of Prayer. Beautifully printed in black letter. Each page with an engraved border. Illustrated with full page engravings representing scenes from the life of Christ and the Virgin, and hundreds of small initial letters painted in gold and colors. Paris, about 1498

400 — Hebrew Bible. Daniel et Esdras-Liber Parahpomenon. Olive calf gilt. Paris, 1544. 2 vols. in 1

401 — Ovid. La Vita et Metamorfoseo d"ovidio. *Illustrated with numerous spirited engravings, including the ones on pages 64 and 65, often missing.* Small 4to; half morocco. 1559

402 — Early Printing. A fine specimen from the Press of the Celebrated Printer, Aldus Manutins. "Epitheta M. T. Ciceronis." Bound in old Spanish calf. Venice, 1570

403 — Plutarch. Les Oeuvres Morales de Plutarque translatees de Grec en Francois. 4to; full red morocco; panel tooling on sides and back. Paris, 1575. 2 vols.

404 — Italian Binding. XVII. Century. Tractatus de Origine Hebraeorum. Bound in red morocco, oval ornament in centre, and at corners; gilt back. The binding is of about 1650. The book was printed at Venice, 1588

405 — Curious French Binding. Early part of XVII. Century, with a curious monogram on the sides formed of interlaced arrows. 1626

406 — French Binding. XVII. Century. Guillelmi Postelli de Republica. Lyde, 1635. Bound in red morocco; back and sides richly gilt, probably the work of the celebrated French binder, Le Gascon

407 — Italian Binding. XVII. Century. Manuscript Latin book for use in the church. Bound in brown morocco; very richly gilt, with the arms of a Bishop stamped in gold in the centre of both covers. A rare specimen of Italian binding

408 — French Binding. Early part of XVII. Century. Red morocco, richly tooled and gilt to a geometrical pattern, with dotted ornaments and sprays of leaves. This binding now loose, probably ornamented some church book of the period. It was probably done by the celebrated French binder, Nicholas Eve

409 — St. Thomas of Aquino De Respublicis. A charming little book bound in red morocco gilt, gilt edges. The binding is of the period of Louis XIV. Paris, 1643

THREE-FOLD SCREEN OF THE PERIOD OF LOUIS XV.

Carved and Gilded with Beauvais Tapestry, Representing Subjects after Boucher

410 — DAVILA, H. C. Historia delle Guerre Civili di Francia. Fine copy printed on large paper and very rare in this condition; 4to. Paris, 1644. Beautifully bound in a contemporary binding, red morocco, with the arms of a Cardinal, probably a member of the Royal Family of France. 2 vols.

411 — ITALIAN BINDING. Early XVII. Century. In red morocco, richly gilt on both sides and back, with the arms of a Cardinal stamped in gold on sides. The book is a description of the ceremonies used by the Bishops in the Divine Offices. Rome, 1651

412 — FRENCH BINDING. XVII. Century. Chemin de la Bienheureuse Eternite. Red morocco gilt with fine gilt lines and corner ornaments, richly gilt back, gilt edges, by Ruette, binder to H. M. Louis XIV. Paris, 1648. Vols 1 and 2 bound in 1 vol.

413 — FRENCH BINDING. XVII. Century. Three ascetic books in Latin. Bound in red levant morocco, with sides and back elegantly gilt, gilt edges. Three very charming bindings on account of their size; 16mo; probably bound by one of Le Gascon's pupils about 1648

414 — GALLIA CHRISTIANA. Contains the History of the French Bishops and Prelates. Folio. Paris, 1656. Bound in red morocco, with the arms of a French nobleman stamped in gold on the covers. 4 vols.

415 — Le Nouveau Testament. De Nostre Seigneur Jesus Christ. 12mo; full red morocco gilt. Paris, 1660

416 — French Binding. XVII. Century. Exercise Spirituel. *Embellished with fine copper engravings.* Bound in red morocco gilt, gilt edges. A fine and uncommon specimen of French bookbinding of the period. Paris, 1664

417 — Marculfus Monachus. Formulae Veteres Accessit libri Legis Salicae. Bound in red morocco, with gilt lines on the sides and fleurons in the corners, the back richly gilt, by a French binder and contemporary with the book. Paris, 1666

418 — Latin Bible. Printed in Paris, 1651. Elegantly bound in red morocco, with triple gilt lines on sides and a centre panel, with fleurons in corners; richly gilt backs, gilt edges. The bindings were probably done about 1670. 4 vols.

419 — Histoire et Concorde des Quatre Evangelistes. *Frontispiece engraved by K. Audran.* 24mo; full morocco. Paris, 1670

420 — Histoire de La Ligue. Par Mou Mannbourg. *Vignettes.* 4to; full red morocco. Paris, 1683

421 — French Binding. XVII. Century. Traite des Oblations par M. G. Drappier. Red morocco, with gilt lines on sides, fleurons in the corners and back, richly gilt. A really fine specimen and well preserved. Paris, 1685

CARVED AND GILDED CONSOLE TABLE, PERIOD OF LOUIS XV.

422 — COLBERT'S BIBLE. Bound in red morocco gilt with the arms of the great Colbert stamped in gold on covers, also his monogram surmounted by a Marquis Crown. Paris, 1687-88. 3 vols.

423 — EDUCATION ECCLESIASTIQUE. Bound in red morocco gilt, gilt back (binding of the period). Paris, 1689

424 — ROYAL FRENCH BINDING. XVIII. Century. Red morocco, with the arms of Louis XV. and his wife, Marie Leczinska, as Dauphin and Dauphine of France, stamped in gold on the sides. Book of prayers in French and Latin

425 — DEROME BINDING. Gerardi Vossii Harmoniae Evangelicae de Passione, Morte, etc., Jesu Christi. *Woodcut device on title.* Small 4to; bound by Derome in full red morocco gilt

426 — FRENCH BINDING. Discours Chrestiens. Vol. 4. Bound in red morocco, with doublure with gilt borders. Fine specimen from Duseuil's workshop. Paris, 1698

427 — OFFICE DE LA SEMAINE SAINTE. In a contemporary red morocco binding. Paris, 1699

428 — REDI (Francesco) (celebrated Italian scientist). Sonetti. Bound in contemporary Italian binding. Florence, 1702

429 — MISSALE ROMANUM. *Embellished with fine copper engravings by the best French artists.* Beautifully bound in contemporary red morocco gilt. A noble volume. Paris, 1705

430 — Fables Choisies. Mises en Vers par M. de la Fontaine. *Embellished with beautiful copper plate illustrations.* Old calf. Paris, 1709. 5 vols.

431 — French Binding. XVIII. Century. Church Book in Latin. Bound in red morocco with large ornamental gilt borders on sides in the style of French lace of the period. Probably the work of the renowned Duseuil, binder to Kings Louis XIV. and Louis XV. Paris, 1724

432 — Cordemoy (Abbe). Traite de l'infallibilite de l'Eglise. In a contemporary binding done in France. Paris, 1713

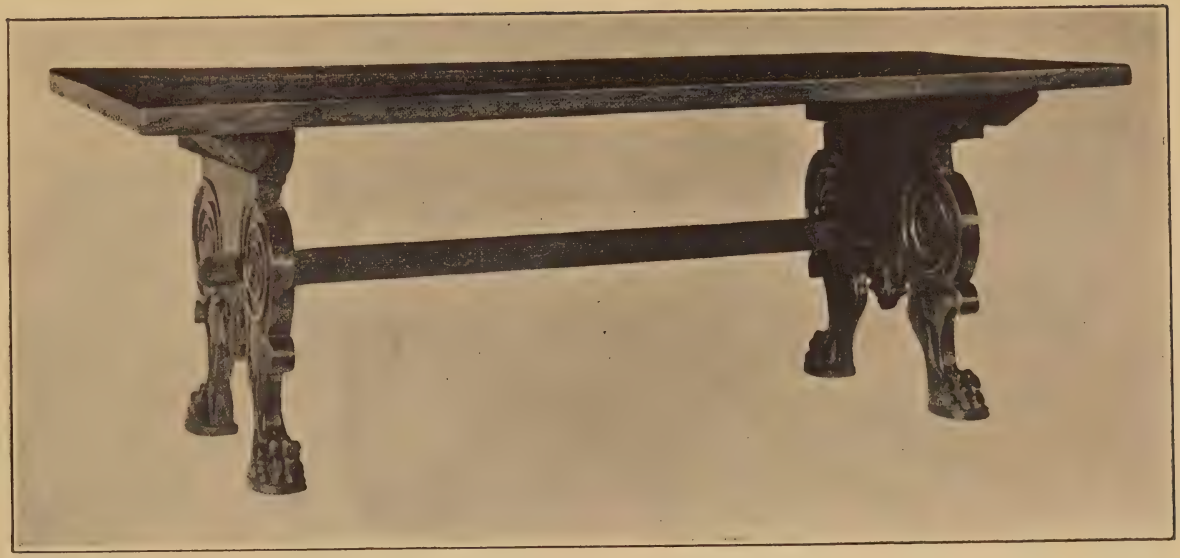
433 — L'Apocalypse Tradente en Francois avec une explication. *Vignette.* 12mo; old red morocco. Paris, 1720

434 — Office de la Semaine Sainte. In a contemporary red morocco by a French binder. Paris, 1724

435 — Bible in French. 8vo; contemporary bindings, gilt back, gilt edges. A very rare Bible. Paris, 1725. 31 vols.

436 — French Binding. XVIII. Century. Prayer Book. Bound in morocco with a lace pattern formed of suns, small hearts, etc. Paris, 1728

437 — Cyrus. The Travels of Cyrus, translated by Andrew Michael Ramsay. 4to; contemporary red morocco binding with Harleian gold tooling on sides. London, 1730 (with a letter from Chevalier Ramsay inserted)



SIXTEENTH-CENTURY TABLE IN ELM

438 — English Binding. XVIII. Century. The Counsels of Wisdom, or a Collection of Such Maxims of Solomon as are most necessary for the prudent conduct of life. 4to; finely bound in old English red morocco, Harleian gold tooling. Oxford, 1736

439 — Exercises Spirituels pour les Conferes et soeurs de la confrerie du tres Saint Sacrament. In an old red morocco binding. Paris, 1740

440 — Royal French Binding. XVIII Century. Exercises de piete. Bound in red morocco with the arms of the Royal Family of France (probably one of the daughters of Louis XV.) stamped in gold on the covers. Lyon, 1745. 6 vols.

441 — French Binding. XVIII. Century. Church Book bound in red morocco, with large gilt borders on sides with a lace design of the period. Paris, 1745

442 — French Binding. XVIII. Century. Church Service Book in French. Bound in red levant morocco, with large gilt borders. Louis XV. style. A fine and uncommon specimen. Paris, 1748

443 — French Binding. XVIII. Century. Church Book in Latin and French. Red morocco, with gilt ornamental borders. Louis XV. style. Paris, 1749. 2 vols.

444 — French Binding. XVIII. Century. Office de la Semaine Sainte. Red morocco, with gilt border of flowers. Paris, 1760

445 — BINDING. Clemens XIII. Approval of certain constitutions established by Cardinal Prospero Sciarra-Colonna for the Cistercian Order. Small folio; contemporary Italian binding in red morocco, both sides covered with ornaments, stamped in gold, and having in the centre the arms of the Cardinal Sciarra-Colonna; gilt back. Rome, 1762

This is the copy offered by the Cistercian Order to their Protector, Cardinal Sciarra-Colonna, as it appears from the dedication written on the first leaf.

446 — MOLIERE. Oeuvres de Moliere avec de la Vie de l'auteur par M. Voltaire. *Illustrated with a series of beautiful copper plates.* 16mo; half calf. Amsterdam, 1765. 6 vols.

447 — FRENCH BINDING. Breviaire Francois. Green morocco, with large gilt borders and the arms of a French Count stamped in gold on the covers of all the volumes. Paris, 1767. 8 vols.

448 — DEROME BINDING. Office for the Christmas Night and Day. Bound in red morocco, with a border of flowers, leaves and birds; the bird being one of the tools often used by the renowned Derome in his bindings. Paris, 1769

449 — CHINIAC. Histoire des Celtes. Bound in red levant morocco, extra neatly gilt on sides and back, gilt edges. This binding was executed by the celebrated Parisian binder Derome and is contemporary with the book. Paris. 1770. 2 vols.

CARVED FIGURE IN POLYCHROME, REPRESENTING
A BISHOP HOLDING THE MODEL OF A CHURCH
Spanish, Seventeenth-Century

CARVED FIGURE IN POLYCHROME
REPRESENTING A CARDINAL
Spanish, Seventeenth-Century

450 — CHURCH BOOK. French. Paris, 1771. Bound in red morocco gilt, watered silk linings. This binding was probably done by Padeloup, binder to the King of France

451 — BRUGES. Description Historique de L'Eglise de Notre Dame a Bruges par M. B. de Noortvelde. *Fine portrait.* 4to; morocco, gilt border. Bruges, 1773

452 — ROYAL FRENCH BINDING. Traite des Mauvais effets de la fumee de la lithargie. Bound in red morocco gilt, with the arms of the Duke of Chartres. Paris, 1776

453 — LA FONTAINE (J.). Fables Choisies. *Fine old copper plate engravings.* 12mo; old mottled calf, gilt back. 1776. 4 vols.

454 — ROYAL FRENCH BINDING. XVIII. Century. Almanach Royal for the Year 1777. Bound in red morocco, with pretty gilt borders on the sides, gilt back, with fleur-de-lis (probably bound for one of the brothers of the unhappy King Louis XVI.)

455 — MISSAL OF PARIS. In Latin and French. Paris, 1779. 8 vols. CHURCH BOOK. Latin and French. 1820. 2 vols.; together, 10 vols. Bound in straight grained morocco, neatly gilt on sides and back. Probably bound by the well-known Parisian, Simier, binder to Louis XVIII.

456 — OFFICE DE LA SEMAINE SAINTE. En Latin en Francois. In a contemporary French binding, with gilt lines on sides. Rouen, 1780

457 — DIURNALE CHINIACENSE. In a contemporary French binding by the great Derome. Paris, 1784

458 — FLORIAN. Galatee Roman Pastoral imite de Cervantes. *With beautiful copper engravings.* 16mo; old calf. Paris, 1784

459 — SAVARY. Lettres sur la Grece. Contemporary French binding. A simple but fine specimen of the period. Paris, 1788

460 — KEMPIS. Imitation of Christ in French. *With fine plates engraved by Prevost after designs by the celebrated painters, Lipriani and Lodini.* Bound in calf gilt, gilt edges, and in a leather slip case of the period. Paris, 1788

461 — DU HAIJS ART DE LA GUERE. Bound in straight grained morocco, with pretty gilt borders, gilt back, silk linings, by the well-known Parisian binder, Bradel. Paris, 1813

462 — MISSALE HEBROICENSE. Folio; old calf. Digion, 1828

JAMES P. SILO,
Auctioneer.